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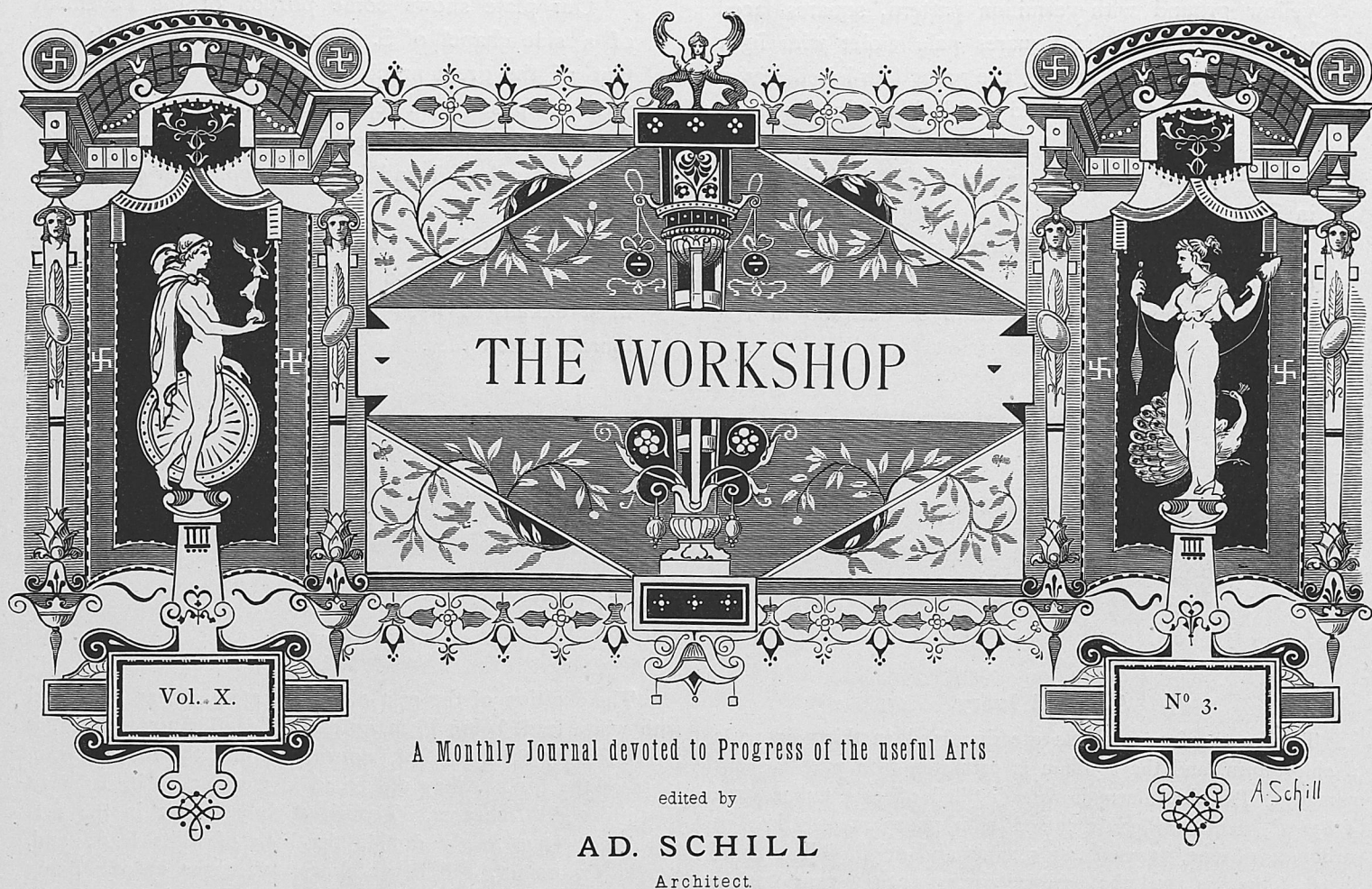
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EXPLANATION OF THE PLATES.

Plate 17. — Enamelled Bronze Vase, full size, from the design of A. Heyden, Archt., by Ravené and Sussmann in Berlin.

This vase, distinguished by elegance of form and delicacy of colours, consists of three enamelled parts: foot, body and neck; which are connected by gracefully designed mouldings and mountings in bronze gilt and chased.

The bluish-gray ground of the vase is effectually relieved by portions of the ornament which, alternatively on black and light-yellow ground with corresponding design in green or blue, are in perfect harmony with the delicate light-blue tint of the vase. Flowers, scrolls and leaves are wreathed over foot, body and neck of vase, the former passing from the most delicate white enamel to pink and blue, the latter being shaded in green.

Plate 18. — Drawing-Room Table, designed and manufactured by Fr. Schöenthaler in Vienna.

Walnut with Parcel Gilding; the Slab remarkable for its rich and elegant Marquetry.

Plate 19. — Chairs, designed and manufactured by B. Ludwig in Vienna.

Fig. 1. Black Stained Pear highly polished.

Fig. 2. Black Stained Pear inlaid with Ivory.

Fig. 3. Black Stained Pear of dead polish.

Fig. 4. American Maple and Stained Pear inlaid.

With these specimens of chairs we begin the illustration of some elegant sets of furniture which, as

far as our space will allow, we intend to complete in the following parts.

Plate 20. — Scissors and Knives and Forks in the Royal *Garde-Meubles* in Dreden.

These objects are excellent specimens of the rich style of the Art Metal Work of the sixteenth century, so highly cultivated in Germany during that epoch. The Scissors (fig. 1) and Knife (fig. 2) are remarkable for the tasteful employment of crimson and white enamel. All the objects are in silver gilt.

Plate 21. — Wall Decoration in the Hotel Netumières in Rennes, from J. B. Martenot, Archt.

At each side of the Glass is a Door, the head of which is enriched with Landscape Painting; the Centre Medallion with some Flower Painting; the Panels are decorated with Hangings, the rich colours of which are in harmony with the Wood and Gilding.

Plate 22. — Painted Ceiling in the Dining Room of a Villa in Croissy (Seine and Oise) by M. Duc, Archt., and M. Denuelle, Painter in Paris.

From César Daly's: "*L'architecture privée au XIX^e siècle*". Paris, Ducher & Cie.

The Painting, in harmony with the dimensions of the room, 4. 60 m. in length and 3. 50 m. in breadth, is simple and light in composition: the border dark-blue, with gold ornaments and white lines, then, after a broad gold fillet, a white stripe relieved by yellow ornament and blue flowers, the transverse bands being white with blue lineaments, the oblong panels light

yellow ground with vermilion pattern, squares faced with blue, flowers in squares pale violet with light quatrefoil and gold centre; the great four-lobed leaves green with red stems and small blue flowers faced with fine blue lines.

Plate 23. — Paper Patterns, designed by W. Toifel, Archt. in Schœnfeld.

These Hangings are printed in one colour with horizontal gold hatchings.

Plate 24. — Majolica Pavement from S. Petronio in Bologna.

Our plate shows some portion of the Pavement of a side chapel of S. Petronio in Bologna (1487). Out of the great number of Majolica Tiles of which it is composed, we reproduce four of the best patterns which, in their free arrangement, form one of the most splendid and brilliantly coloured pavements of its kind.

But few are the specimens which the Renaissance period has bequeathed to us, Mediæval Art having almost exhausted itself in the production of richly coloured glazed tiles.

VARIOUS.

Artificial Ivory.

Two parts of caoutchouc are dissolved in thirty-six parts of chloroform, and the solution is saturated with pure gaseous ammonia. The chloroform is then distilled off at a temperature of 85° C. The residue is mixed with phosphate of lime or carbonate of zinc, pressed into moulds and dried. When phosphate of lime is used the product possesses to a considerable degree the nature and composition of ivory.

T. G., in *L'Union Pharmaceutique*.

Silicate Paints.

These non-poisonous paints, manufactured by the Silicate Paint Company, of Liverpool and London, do not owe their existence either to accidental discovery or to a "happy thought", but are the results of long-continued research and experiment, to produce pigments free from the well-known objections to ordinary paints. Silica was selected as the base because, when obtained absolutely pure, it has no chemical action whatever on iron or any of the metals; nor can it be destroyed by fire or by acids. Extreme cold also has no effect on it: in fact, it is an indestructible product, incapable of injury to the most delicate pigments with which it may be combined. The silica used by the Silicate Paint Company is obtained from a natural deposit of almost pure silex in North Wales. It is found in a basin of volcanic origin, which forms the bed of a small lake, and is doubtless the product of centuries of natural levigation. When dried it is found to be in the condition of a powder, finer than it would be possible to reduce it to by mechanical means. The first great difficulty to overcome, viz., the production of a non-poisonous white paint of good body, of course necessitated the discarding of white lead and zinc oxide. The new silicate white, a patented preparation of zinc, has all the good qualities of white lead without its attendant bad ones. It resists foul air, and retains its whiteness and opacity under all conditions, will withstand 500° of heat, has a covering power equal to the best lead, and, besides being non-poisonous, has no chemical action whatever on the metals. Of the other colours it will be enough to say they are one and all non-poisonous, and contain neither lead, antimony, arsenic, nor copper, in any form. The only disadvantage from which these paints suffer, in common with the ordinary painting colours, is the inability, as yet, to discover a vehicle for them to supersede linseed oil. A step in this direction has doubtless been made in the production of the petrifying liquid, though this is not applicable in all cases. It is certainly to be regretted that a more enduring medium cannot be found, as the silicate pigments will withstand, uninjured, a degree of heat that would utterly destroy the oil with which they are mixed.

The question of the cost of the silicate paint, as compared with white lead, being in many cases the all-important one, it is satisfactory to know that, notwithstanding the many advantages of the former, they are found in working to be from 10 to 15 per cent. cheaper. Though slightly dearer in the first cost, they have nearly double the bulk of white lead, and, weight for weight, will cover almost twice the space. Being cheap, non-poisonous, permanent of colour, of good body, damp-proof, all but indestructible, and suitable alike for delicate interior decoration or the most exposed out-door wear these paints surely supply the painters' "desideratum".

Another speciality of the Silicate Paint Company is the petrifying liquid, for the cure of damp walls and the preservation of stone, brick, plaster, cement, &c., from decay. This preparation (also called the washable distemper) is a water paint, manufactured in two distinct forms, viz., as a transparent liquid, for indurating soft stone or brick when it is desirable to render it damp-proof without altering its character or appearance; and as a paste, in all colours. In the latter form, — apart from its damp-resisting qualities, — it may be used in the place of common distemper, for the decoration of bedrooms, corridors, staircases, passages, basements, kitchens, borders of rooms, &c., presenting an appearance almost equal to paint, and, like paint, admitting of being thoroughly cleansed by washing; and, as it is also unaffected by disinfectants, the value of the petrifying liquid from a sanitary point of view cannot be over-estimated.

The enamelling paint, which renders varnishing unnecessary, is the last of the decorative preparations manufactured by the Silicate Paint Company, and is a capital paint for superior interior work of all kinds. As its name implies, it is a paint drying speedily with a hard, highly glossy surface, and, like the petrifying liquid and silicate paint, is admirably suited for damp walls. It will thoroughly prevent the penetration of moisture, however copious, when applied to the walls or foundations of dwelling-houses, railway arches, bridges, tunnels, viaducts, and other structures, and is invaluable for porous tile-roofs. Two coats of it are equal in effect to two coats of ordinary paint and two coats of varnish, while on clean ironwork one coat is, in most cases, sufficient. Recent experiment has also demonstrated that the enamel is not affected by chloride of sodium (common salt). This has resulted in the use of the enamel for the protection of the iron ships engaged in the salt-carrying trade, which had always previously to be cemented internally, at great cost, with loss of space and increase of dead weight.

The Builder.



Enamelled Bronze Vase, full size, from the design of A. Heyden, Archt. by Ravené and Sussmann in Berlin.

From the Munich Exhibition 1876.



Drawing-Room Table, designed and manufactured by Fr. Schöenthaler in Vienna.



Fig. 1.



Fig. 2.

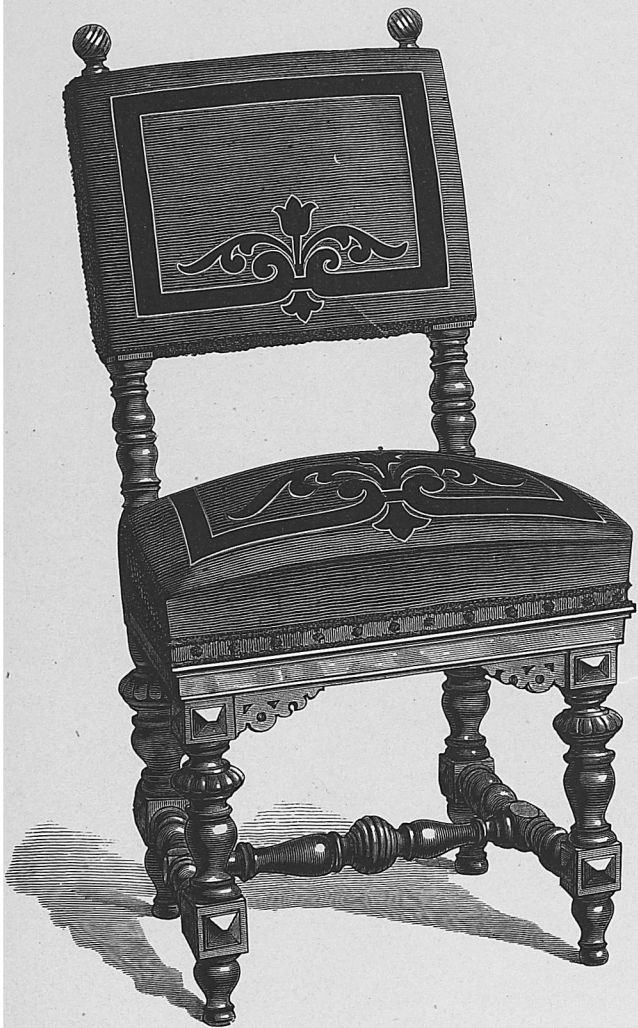


Fig. 3.



Fig. 4.

Chairs, designed and manufactured by Bernh. Ludwig in Vienna.



Fig. 1.

Fig. 2.

Fig. 3.

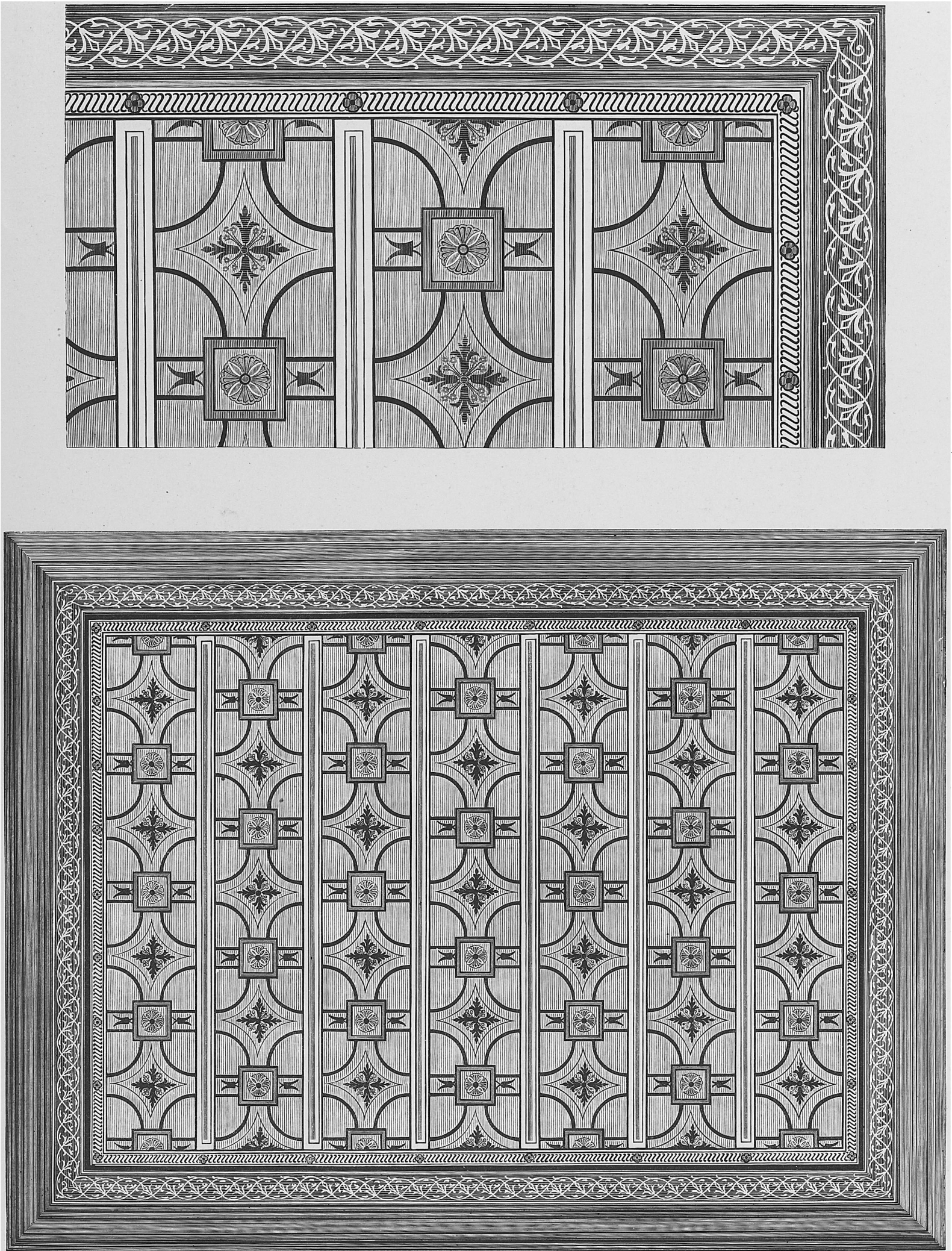
Fig. 4.

Fig. 5.

Scissors, Knives and Forks in the Royal Garde-Meubles in Dresden.



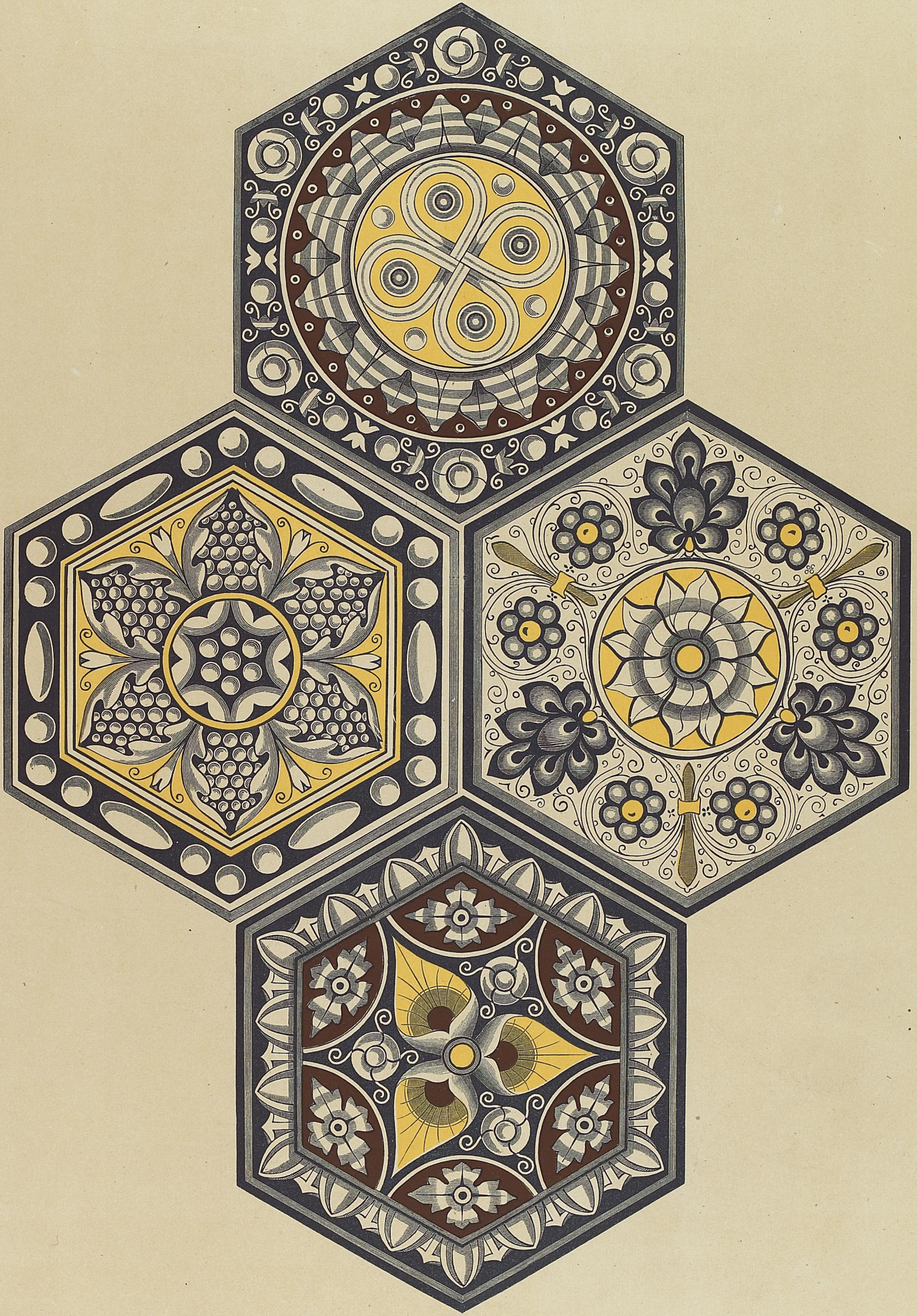
Wall Decoration in the Hôtel Netumières in Rennes, by J. B. Martenot, Archt.



Painted Ceiling for a Dining Room, by M. Duc, Archt., and M. Denuelle, Painter in Paris.



Paper Patterns, designed by W. Toifel in Schœnfeld.



Majolica Pavement in S. Petronio in Bologna.